The Representation of Diasporic Experiences in Jhumpa Lahirî’s The Namesake

*Joshi Akash Nayan

*Assistant Professor (English), HJD Institute of Technical Education and Research, Kera-Kutch, Gujarat (India)

Born Nilanjana Sudeshna to Bengali Indian immigrants in London, Jhumpa Lahirî moved with her family to the United States when she was three years old. She grew up in Kingston, Rhode Island and earned a B.A. in English literature from Barnard College in 1989. She went on to earn an M.A. in English, an M.F.A. in Creative Writing, an M.A. in Comparative Literature, and a Ph.D. in Renaissance Studies from Boston University. From 1997-98, she held a fellowship at Provincetown’s Fine Arts Work Centre.

In 1999, Lahirî published her first short story collection entitled Interpreter of Maladies. It dealt with the issues of Indians or Indian immigrants, including their generation gaps in understanding and values. The protagonist in The Third and Final Continent, the last of the Interpreter of Maladies, is based on Jhumpa’s father, librarian Amar Lahirî. While American critics praised the short story collection, Indian critics were hot and cold. Some of them felt that the collection represented Indians negatively.

In 2003, Lahirî published her first novel, The Namesake, originally a novella in The New Yorker. It is the story of the Ganguli family, comprised of parents who immigrated to the United States from Calcutta and of their children, Gogol and Sonia, raised in the USA. The story follows the family over the course of thirty years in Calcutta, Boston, and New York. She published another collection of short stories called Unaccustomed Earth in 2008. With this collection, Lahirî broke from her previous literary focus on first-generation Indian immigrants to the United States and their family problems.

Purpose of Study

The Indian Diaspora can probably be traced to ancient times when Buddhist monks travelled to the remote corner of Asia. However, nineteenth and twentieth centuries are considered to be the periods of Indian Diaspora, when Indians in large numbers went to other countries in search of job opportunities. This migration of the Indians either as skilled and unskilled labourers of Western Asia or as professionals and semiprofessionals to industrially advanced countries, was strictly a personal choice. The Indians living in a host country continue to live in a sandwich world, refusing to give up his/her cultural roots, as they still hope for assimilation and acculturation in their land. Living and writing in multi-cultural societies, the Indian writers abroad are affected at multiple levels by both cultures.

Some writers like Bharati Mukharjee discarded their diasporic identity and got assimilated in the foreign land, while some others like Jhumpa Lahirî, Rohinton Mistry, Kiren Desai, Chitra Banarjee Divakaruni etc. still write under Diaspora label. These writers often feel that their entity in a foreign country is a social construct—an amalgamation of feelings, consciousness, memories, mythologies, longings, dreams and allegorical and virtual elements.

As a popular young writer of Indian background, Jhumpa Lahirî is a sort of representative figure for the Diasporans who do not fully understand what it means to straddle the line between two cultures. Caught between two worlds with an ever increasing multiplicity of identities, Jhumpa Lahirî examines and defines the conditions of the Diasporic people. Her novel The Namesake as well as the short story collection Interpreter of Maladies provides the reader with pictures of the life of expatriates. Lahirî explores the ideas of cultural and personal isolations and identities through her various characters, whose cultural isolation result in the personal. Her stories draw upon different aspects of Lahirî’s Indian background and project the life of second generation Indian Americans like Lahirî herself. Both Interpreter of Maladies and The Namesake contain themes of conflict in relationships between couples, families, and friends. Through these relationships she explores ideas of isolation and identity, both personal and cultural. The characters in both works frequently encounter crisis of identity, which are tied to their inabilitys to reconcile their American identity with their Indian identity.

In her debut novel, The Namesake, one can see this hyphenated identity so closely intertwined and green, always trying to cancel each other out. The need to connect to one’s origins and yet to be part of this new land is important to all the characters in the novel. It is quite evident even in the locale of the novel. Hence, though the story of The Namesake is set in United States, Calcutta hovers in the background. It is out of her experiences of the bizarre identity crisis on the part of those who have remained as immigrants and those who were traumatized by homelessness, that the contents of the novel The Namesake were derived. Jhumpa Lahirî admits that as the novel conveys the experiences of alienation of the migrants from their roots, it is to some extent autobiographical.

Addressing the themes of immigration, collision of cultures and the importance of names the novel The Namesake portrays the struggle of immigration and the issues of identity. The protagonist of the novel is constantly reminded of the uniqueness of his name, ‘Gogol’. The oddness of this name strikes him again and again. Throughout the novel, Gogol is haunted by this strange name. Even when he changes it to Nikhil, he realizes that he cannot get away from it. And it is this predicament that gives the novel its title, The Namesake.

The Namesake is typically known for its picturization of the diasporic experiences. The feelings, complexities, and troubled lives of the Indian hearts in American society are excellently...
Portrayed by Lahiri in her novel, Lahiri concentrates upon globalization and multiculturism through the complexities of identity. In the very beginning of the novel Lahiri presents a character though living in the U.S., craves for Indian spicy food. The incident presents the idea of Indian craving in the hearts of Indian Diaspora living in the States. In spite of living in America where American culture is dominant, Indian Diaspora prefer their own culture. Ashima is a perfect example of it. As per the Bengali culture the name of husband can’t be spoken by wife for the reasons of intimacy and prosperity. She uses the interrogative both in actual saying and her thoughts.

At the same time Lahiri presents the ways of American culture. She seems to be laughing at American people’s concept of privacy. In their way of living life they do things openly; whether it is a case of their declaration of affection, or embracing in public places. How pleasing and enjoying a memory of India can be is to be understood by pain relieving experiences of Ashima who instantly forgets her pain of pregnancy once she is lost in her memory of India. For Indian Diaspora their earlier life in India is much more pleasing than the present circumstance they live in. For Ashima pain of being in the foreign country is much more severe than the pain of pregnancy. Further, “motherhood in a foreign land” intensifies her tension of being in a foreign country. To be a mother in a country which is not one’s own motherland is more terrifying than any other thing. Thus, the missing of intimate relationships and ingrained cultural traditions prove to be a cause of growing discomfort. In order to get rid of this growing discomfort Ashima reads the magazine Des repeatedly. Moreover, the incident when Ashima makes a grammatical error, while she speaks, “as long as there are ten finger and ten toe” here she mistaken plural forms for singular forms - intensifies her pathetic condition as the American nurse laughs at her grammatical error.

Ashoke is an enthusiastic reader. He is a fan of the Russian writer Nikolai Gogol. He reads short stories by Nikolai Gogol. The overcoat is one of the stories which influence Ashoke more than anything else. The characters of the story continue to haunt the soul of Ashoke throughout his life. The story sheds light on all that is irrational and yet inevitable about the world. The relations between the train and the story of the novel is the most significant as it is the train which influences the larger part of the story. It is in train where Ashoke gets an idea of flying to abroad. We find Ghosh, a Bengali businessman, advising Ashoke to fly to abroad. He says, you will not regret it. Apart from this the train mishap changes his life completely. The overcoat gets him a new life, Gogol becomes a god-like figure for Ashoke. Instead of thanking God for his second life, he thanks the Russian writer who saved his life. Lahiri rightly describes him as; he was born twice in India and then a third time in America.

Indians are used to living with crowded relatives. Hence, the missing of the typical Indian atmosphere in the foreign country haunts them every moment. On the contrary the happier moments intensifies the missing of relatives and Indian culture and traditions. Thus, the birth in America feels like half motherland is more terrifying than any other thing. Thus, the missing of intimate relationships and ingrained cultural traditions prove to be a cause of growing discomfort. In order to get rid of this growing discomfort Ashima reads the magazine Des repeatedly. Moreover, the incident when Ashima makes a grammatical error, while she speaks, “as long as there are ten finger and ten toe” here she mistaken plural forms for singular forms - intensifies her pathetic condition as the American nurse laughs at her grammatical error.

Ashoke is an enthusiastic reader. He is a fan of the Russian writer Nikolai Gogol. He reads short stories by Nikolai Gogol. The overcoat is one of the stories which influence Ashoke more than anything else. The characters of the story continue to haunt the soul of Ashoke throughout his life. The story sheds light on all that is irrational and yet inevitable about the world. The relations between the train and the story of the novel is the most significant as it is the train which influences the larger part of the story. It is in train where Ashoke gets an idea of flying to abroad. We find Ghosh, a Bengali businessman, advising Ashoke to fly to abroad. He says, you will not regret it. Apart from this the train mishap changes his life completely. The overcoat gets him a new life, Gogol becomes a god-like figure for Ashoke. Instead of thanking God for his second life, he thanks the Russian writer who saved his life. Lahiri rightly describes him as; he was born twice in India and then a third time in America.

Indian boys and girls. They celebrate festivals and cultural activities of Indian culture in America. In this way they try to compensate with the loss of their heritage. In the novel Ashima and Ashoke invite all their Bengali friends on several occasions like Gogal’s Annaprasan and Rice Ceremony. However, the missing and loss of one’s own follow like a shadow. There is always an irresistible feeling of loss which gets dominance over the compensation of the artificial relationships.

Lahiri projects both feminine and masculine point of views of being a foreigner. There is a stark difference between what a male experiences on a foreign land and what a female experiences on a foreign land. Indian woman suffers more than a man. Because it is woman who suffers loneliness and distress by being a housewife. Whereas he husband enjoys the achievements that fall on his lap due to his perseverance. Ashoke feels a sense of pride and achievement when he is offered a post of an Assistant Professor of Electrical Engineering at the University of Boston. Whereas Ashima suffers a life of loneliness and distress. Ashima realizes that being a foreigner is a sort of lifelong pregnancy – a perpetual wait, a constant burden, a continuous feeling out of sorts.

Moreover, Ashima does not understand the sense of independence. In other words, she falls short to doing things on her own and living on her own. She misses the dependence on relatives; the luxury she had in India. As a result of that she becomes despondent and unaccustomed when Gogol starts going to nursery school and she is left alone at home. The raising of Gogol is given an extra care. On the one hand the parents see that he knows his origins and on the other hands they see that he knows the foreign language. The conflict between the two cultural identities and the effort to balance between the two identities are the effects of multiculturalism and globalization. The original cultural identity is threatened by multiculturalism. The novel focuses upon personal identity, cultural identity and the self. Generally, identity has two sources: persons own self-concept and cultural background.

Ashima and Ashoke know that their relatives are out of their reach and it is impossible for them to reach to their relatives. They are completely invisible to them and hence, the distinction between dead and alive dwindles. It is their voice in telephone which makes them aware that they are still alive. They undergo two different types of experiences when they visit Calcutta and return to America. There arrival in Calcutta meets with a strange feeling; as the people they are grown up with are no more there and new generation has replaced them. Therefore, Ashima and Ashoke pass their time in Calcutta like a dream. When they come back to America, their modest house seems to them like a ‘mammoth’ as the houses in Calcutta are normally small and traditional. In spite of the fact that there are hundreds of Bengalis who live in America, Ashima and Ashoke feel that they are the only Bengalis in the world. In order to wipe out the feeling of loneliness they try to be in touch with other Bengalis in America. Even before taking a minor decision they consult other Bengalis. Such activities give them a sense of security.

Lahiri also explores a person’s identity and its relationship with name. Name has its own influence on a person’s personality and behavior. The oddness and typicality of the name of hero forces him to behave in a particular manner. Gogol finds his name both different and difficult to be pronounced. Students call him “Giggle” or “Gargle”. Diasporic experiences are not pleasing ones. Indian Diaspora face many stumbling blocks in their aim to get settled in a particular
country. The rejection and hatred of the local people resulting into discrimination make their life more difficult. There are many incidents in the novel through which Lahiri points out the discriminating aspects in the behavior of the white people. She presents this in a very subtle manner. Local people smirk at the parents of Gogal’s accents. They avoid talking with them. Such incidents are common in the novel.

Lahiri explores the matter psychologically bit by bit. She explains Gogal’s psychological problems occurring due to his odd name. Gogol knows that he is named after a Russian writer. But he is not able to understand the rationale of his parents after choosing such an odd name until his father’s death. As he grows the absurdity and obscurity of his name makes him more and more disturbed. Every incident associated with making him use or remember his name proves to be a cause for his distress and frustration. At the subconscious level he puts some limitations and restrictions on his behavior and action. In other words, he develops inferiority complex, which stops him doing things which other boys do without any hesitation, i.e. dating with girls. Lahiri explains the derogatory influences of a namesake which is so absurd in nature. Gogol develops all sorts of psychological complexities in his mind. It is important to point out that Gogol is completely unaware of the reason why he is given a Russian name. However, the problem of identity is explained in detail by Lahiri with a psychological touch. To some extent it seems that this problem of identity is different from the problems of diasporic experiences. The reason is that the namesake is not based on an Indian name. Considering the title it seems that Lahiri does not merely present an individual’s problem with his name but the problem of all Indian diaspora for having the problem of identity. That their identity is in danger and is overpowered by the others identity. Here, the Namesake can be applied to American culture replacing and suppressing Indian culture.

It is interesting to point out how the second generation feels about going to Calcutta. For the first generation people like Ashima and Ashoke going to Calcutta is like going to their real home after a long time. But the case is different with the second generation people like Gogol and Sonia. They detest the idea of going to Calcutta. The reason is simple that they are not directly connected to them. The journey is something like an imposed one. They go to Calcutta because their parents go and have no personal attachment with the Indian relatives. This difference is enough to put them into the category of Americans visiting India. Thus, they look the parts of India from an American eye. Their attention is caught by the sights which they find unusual in America i.e. poverty and population. The period of transition stays with them throughout their lives. The period is the most painful one. As Lahiri puts it,

“They still feel somehow in transit, still disconnected from their lives, bound up in an alternate schedule, an intimacy only the four of them share.” (The Namesake. Page No:87).

In India they are surrounded with people and hence, have to get used to noises. But in America they have to cope with silence which is more dangerous than noises. However, for the second generation it is easier to forget their pastimes in India as they quickly get tuned in American way of life and the pastime soon turns into irrelevance. Gogol finally changes his name and gets freedom from all the disturbing psychological complexities. The new name Nikhil gets him freedom to indulge in all the activities including sex and smoking. He starts realizing his potentials. But the fact is that he gets a psychological freedom from the earlier repression. Though in the novel the name ‘Gogol’ is named offer a Russian writer, it bears the connotations of Indianess. Whereas the name “Nikhil” bars the connotation of Americaness. In the process of becoming Nikhil Gogol continuously lurks into his life. Just the same way in his adoption of American culture his own culture plays the same role. It keeps on putting break on Gogol’s life.

The first generation people like Ashoke always fear that the next generation will forget the significance of their culture and traditions. Therefore, they are always worried about their children’s behavior and life style. They try to put all sorts of pressures and restrictions on them so that they remain typically Indian boys or girls. As we can see that Ashoke and Ashima are always worried about what Gogol does. However, the case is different with girls. They put more restrictions on girls. For example, Ashima tries to restrict Sonia that she does not color a streak of hair blond. There is a kind of conflicting situation between them.

Lahiri explains a complex identity of an American born Indian. The term American born Indian is itself confusing. Gogol is neither truly American nor truly Indian. Lahiri describes a panel discussion about Indian novels written in English. The panel discusses about the issue of American born confused “Deshi”. The word “Deshi” is used for Indians. Indians refer to India as ‘Des’ and hence, are called as “Deshi”. But Gogol refers to the country as India. He tries to be different from other Indians living in America. He wants to separate his identity from other Indians, which he fails to do. In effort of this he avoids people of his community. He is not a member of the Indian association. In fact, he has an urge to be like an American and called as an American. But his roots follow him as his shadow. His affair with Ruth is to be categorized as an effort to be recognized as an American. However, they part with each other sensing each other’s deferent mindsets which represent different cultures.

Again he falls back on his family. He realizes his parents’ problems. He understands his father’s reticent nature. Revealed by his father about his train mishap and the importance of the Russian writer Gogol, he understands the reason behind his naming. He views his namesake from an altogether different eye. In fact, he feels sorry for his decision to change his old name. His coming back to family and understanding the significance of the namesake just after the end of his love affair with Ruth prove the point that he is swinging between the two cultures. He becomes a victim of two ends: Indianisation and Americanization. This swinging continues in his life. He hates the word “marginality”, a category under which Indians fall in America; Gogol feels it as an incurable disease. He has a desire to get a medicine for this incurable disease. Raised in America Gogol has a mindset which does not fit in Indian culture. Everything has changed in Gogol except his inheritance of Bengali parties, to remain unquestionably in their world. Therefore, Massachusetts stands for Indian culture as their parents live there and have a nostalgic view upon the city. Whereas New York is the place where Gogol chooses to live and the city stands for American culture, the beauty of which can’t reach to his parent’s eye.

Lahiri also highlights the issues related to globalization. The rise of media uncovers everything happening in the world.
For instance, Hindu fundamentalism, which is a current issue of India, is a subject of curiosity for an American named Gerald. Bit by bit, it seems that Lahiri uncovers India as a nation. Similarly, she scrutinizes both the cultures for example, she appreciates Indian hospitality at the dinner with Maxine, Gerald and Lydia, Gogol misses the typical nature of his mother while eating food with a foreign family.

Gogol’s relationship with Maxine is a significant one. He mixes completely in the American way of life style. Googol accepts and loves everything the surrounds Maxine’s world. The coveted things like her cultural background, which has no constraints and her grace of accepting life as it is, are some of the areas which he himself has missed in his life. However, there is always a sense of betrayal troubling his mind. Living with Maxine’s family which is a secured family instead of his parents who are never secured and always desire his presence in the home create a sense of betrayal in him. In other words, mixing with American culture creates a sense of betrayal of showing a back to his own culture. He lives in a complex situation where he can neither live in his own culture nor enjoy living in the coveted culture. This sense of betrayal is a modern phenomenon. Modern men face it indifferent ways. Some writers present the sense of betraying one’s own self. Lahiri adds to it some cultural connotations. She says, “His immersion in Maxine’s family is a betrayal of his own”. So immersed is Gogol in American culture that he completely neglects his own duty to his parents. Though he is conscious of his betrayal towards his duty, he submits himself to Maxine’s world.

The death of Ashoke is the most pathetic and moving incident in the novel. It invokes a sense of guilt in the mind of Googol. The feeling of betrayal turns into guilt. His mind is occupied by two feelings: shame guilt. His earlier neglection of his parents when they dearly needed him haunts his mind severely. He is pained to see the dreadful condition in which his father lived. He feels the same guilt which his parents used to undergo when their relatives in India died. His parents’ guilt for not being able to do anything is transplanted into Googol. Lahiri presents the same kind of suffering in both the generations. Guilty about his failure in performing his duties to family, he resists the temptation of Maxine’s world. He tells to Maxine, when she calls him back, “I don’t want to get away”. He remembers his duty as a Bengali son and performs all the rituals of Bengali culture. Hence, he keeps on oscillating between the two cultures. He remembers his father telling him the truth of being in a foreign country.

“Remember that you and I made this journey, that we want together to place where there was nowhere left to go.” (The Namesake. Page No: 187).

So long as Googol remains completely absorbed in Maxine’s world, the relationship keeps going. But his realization of his duties to family puts his relationship in tension. The impossible task of remaining faithful to both the worlds creates an odd situation for him. The absurd task results into an absurd possibility. Moushumi’s earlier suffering and her revolt against her cultural background adds another dimension to the story. Like Gogol, she has also been a victim of cross-culturalism. She has been burdened with restrictions and duties. However, it is important to note that she determines from her childhood to revolt against duties and restrictions. Hence, she decides to refuse parental interference in her marriage.

Moushumi faces a critical situation in her adolescent period. We can note that the guideline of Indian culture circumscribes freedom of the second generation. It is the irrelevance of these guidelines which force Moushumi to revolt against the Indian society in America. On the one hand she hates dating with Indian boys and on the other hand she is forbidden to date with American boys. The result is that she harbours many infatuations without its turning into reality. The American culture stimulates her desire and Indian culture forbids and restricts her actions. Moreover, her subconscious fear of being married to someone she does not love haunts her all the while. The same conflicting situation pervades throughout her life until she finds her refuge in an altogether different culture or French culture. All that years’ repressions and infatuations give its way in France. In France Moushumi’s countless infatuations, which once used to be repressed, take a form of countless affairs. She indulges into affairs without any guilt or inhibition.

Her break-up with Graham reiterates the same problem of cross-culturalism as we find in Gogol’s life. The cultural differences resist any possibility of a union between the couple of two cultures. The marriage between Moushumi and Gogol takes place in a Bengali fashion. Yet there is a stark contrast between the marriage of this second generation and the first generation. Though the marriage can be categorically described as an arranged marriage, there is a physical attraction responsible for the marriage. Whereas in case of first generation people like Ashima and Ashoke who did not know each other at the time of their marriage and yet, they understood commitment, responsibility and seriousness of marriage and such things are completely missing in the second generation. The quality of these missing Indian virtues can be attributed to the influence of American culture.

The shaky ground trembles soon. As they both go to Paris on account of Moushumi’s dissertation, Googol feels helplessly useless. All the decisions are taken by her and he is passive all the while. He feels like an outcast when the conversation is going on between Moushumi and her friends. He soon starts missing the earlier Moushumi whom he admired and not the one who is lost in the world of Paris. Lahiri, at the same time, projects the reflections of American culture among Indian diaspora. For example, the parties arranged by the first generation people are having Indian cultural projection. Whereas the parties thrown by the second generation is nothing but the reflection of American culture. Hence, there is a complete deviation in the second generation. Lahiri continues to contrast the second generation with the first generation. According to Indian tradition wife normally depends upon her husband. But Moushumi has different ideas. As Lahiri puts it, “She’d privately vowed that she’d never grow fully dependent on her husband as her mother has.” (The Namesake. Page No: 247).

This is the reason behind ignoring her husband on several occasions which she privately does on her own. Contrasting to this is her mother who does not know even driving and does not have a job. Yet she is perfectly intelligent woman and was an honors student in philology at Presidency College before she was married off at twenty two. Here, Lahiri discusses the matter from the point of view of an Indian culture. Moushumi often associates him with a sense of resignation. In fact, he was not who she saw herself ending up with; he had never been that person. She continuously feels, “a breach of her own instinctive will”. Her former desire to marry other than an Indian boy
continuously haunts her. This feeling puts her commitment in question. She instinctively feels a kind of joy when he is away or out of reach. Therefore, her chance meeting with Dimitri Desjardins turns into an illicit affair. He is the person with whom she had harbored a feeling of infatuation when she was in high school. She indulges into an illicit affair without any guilt or inhibition. She is quoted,

“She wonders if she is the only woman in her family ever to have betrayed her husband, to have been unfaithful.” (The Namesake. Page No: 266).

This is what upsets her most to admit: that the affair causes her to feel strangely at peace, the complication of it calming her, structuring her day. Her conscious seems to have been turned into the frame of American culture but her tradition or her own culture continues to pinch her and ask the justification of what she does.

According to Indian culture marriage is a sacred thing. But on the foreign land this sacred thing has been desacralized and hence, it has lost its value which is still present in the first generation. This is perhaps the price that Indian Diaspora have to pay that their own cultural values have been subverted in favor of the other one (American culture). In other words, they have to bear this social dislocation and it continuously merges into the dominant one. The tragedy of Indian Diaspora is that they try to adjust with both the cultures and fail completely in doing so. The case of Ashima is suggestive of the element of tragedy upon her decision to live six months in India and six months in America. Lahiri puts it,

“She will be without borders, without a home of her own, a resident everywhere and nowhere.” (The Namesake. Page No: 276).

They waver between the two extreme poles: - Indianisation and Americanization. Hence, there is a continuous struggle between the prevalent American identity and the identity of their roots. The roots are entrenched upon their hearts and as a result of that they are not able to adjust with the dominant identity. They are permanently fixed in the oscillating condition. The American common sense proves to be a reason behind the failure of the marriage of Moushumi and Gogol who are divorced. He finally understands the significance of his roots. He realizes that he can’t cut himself from his roots. In fact, he sympathizes with his parents’ suffering. He understands that the name Gogol stands for his roots. Therefore, he realizes its significance. And with her mother going to India there will be no loved one to call Gogol and hence, the name, once and for all, will be vanished. Gogol fears that his roots will be hidden.

Outwardly it seems that the end is a desirable one. But it has dangerous consequences. Finally, Gogol pays tribute to his father by starting the reading of the short story The Overcoat. He understands the significance of his roots which his parents had. Hence, he will lead the same longing and lonely life his parents lead. The collision between the cultures continues for yet another generation. After all the years of struggling to go away from his roots or detach himself from his roots, he finally recognizes his roots. Even after years’ struggle he could not adopt completely the American culture on account of perpetual disturbances from his roots. But now he realizes his truth in his roots. In fact, the discriminatory aspect will also haunt these Indian Diaspora and it will intensify the feeling of rootlessness until they unify themselves with the dominant culture. Moushumi is driven by the desire of starting a new life. Hence, she decides to move to France. The decision is suggestive of her escapism from the prevailing confusion of identity. Her decision breaks all her connections with her roots and she heads for a new life without any guilt and constriction. It is her sense of freedom which compels to start a new life.

REFERENCES